



image

July 77



the news and views of pssa

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PLUS...

A SPECIAL CONGRESS 77 INSERT
complete with rules and entry
forms.

oooooo0000000

COVER.

For our cover and indeed
the feature photos in this issue
we have to thank our old friend
DON BRISCOE APSSA who was first
to respond to our Editor's plea.

Viewpoint

CASH FLOW!

Did you get a nasty little envelope through the post containing a little piece of paper reminding you that subs were due? After forcing myself to accept the fact that a year had gone past since the last bill, I looked at that dear little statement and wondered.

Six Rand a year, fifty cents a month. These days fifty cents doesn't give you much change from a packet of cigarettes and this time next year I wouldn't be surprised to see them at fiftyfive cents for twenty.

That everything is rapidly escalating in price is a bitter pill we are all having to swallow. To such an extent perhaps that we are totally numb to the shock these rises cause. (Perhaps in this light the Rand Daily Mail will stop using the word shock on every other street poster, it's wearing a bit thin).

Paper costs, inks, printing, metals, labour, all these are rising necessary consumables. Now the member gets back a very healthy whack of his 50 cent contribution in the form of this magazine, not to mention other circulars, labels envelopes etc. etc. One need not be a wizard to foretell that all the costs associated with this little junket are bound to jump. This is only from my side, obviously all PSSA expenses and costs are going to go up.

As the column heading makes clear, this is my personal opinion but I am sure that members would not consider eighty cents a month as a fortune.

I know I will probably be shot down by the Executive, fired by the Board and then lynched by the members for the suggestion of raising membership fees to a more compatible level. But if the great peanut king says we all got human rights, then man, Ah'm entitled tuh ayer mah views!

Anyway, 'tis perhaps thought for the next Board meeting (or the next editor?).

PS. In case anyone wondered what the missing word was in last month's editorial, it was FRIED!.., Bet that's not what you thought?

President's Proscenium

We have had an excellent response to our Image competition and I must compliment the participants on their imagination (no pun intended!). We tried to explain to the commercial artists that their original design lacked any impact but could not get through to them, however, the message has obviously been correctly interpreted by our members and you will see some of the results soon - probably on the front cover.

The financial year has ended with PSSA still solvent - no fireworks but I think we have laid the foundation for a successful financial year next year. We have not achieved many spectacular successes this year but it has been more a year of steady growth. Two sections in particular I should like to highlight as being completely re-organised and running like clock-work, I refer of course to Detlef Basel's Salon circuits which brought new life into the Salon scene, then of course, Laurie Lavis' Recorded Lecture section was very active and I think our country cousins will agree Laurie plays a very important role in their lives. I must thank Rudi Erasmus for doing all the hard work in producing this year's "Republic Roundabout". We must not forget Andre du Toit's work in the Cine Section, but I don't have to tell any of you cine fans just what he has done for us - and you.

I believe Malcolm Pearse is doing great things with his Diaporama. I should like an article from Malcolm telling us what he is achieving in this field. I am sure it will be of interest to all our members to hear how Malcolm uses his hobby to enhance his vocation and bring joy to so many people.

Several of the members of the kwa-Zulu Conservation Trust spent five days in the Tongaland area where we are promoting the formation of a nature reserve. We tried for several days to find a herd of 80 elephants which are domiciled in a bush area which will be part of the Reserve, and failed. As you probably read in the Rand Daily Mail, one of the young rangers, Mark Paxton who was with us,

this week succeeded in finding them and ended up seriously injured in hospital - perhaps it is just as well we didn't find the elephants.

Now for another of our unsung hero sections. This time I should like to feature Ben Mulder who is a Vrystaater through and through. You OFS members can switch off now as you know what Ben does for you (and PSSA) so I'll continue for the other members. Ben has had a hand in running the Welkom club for years and has helped with the OFS mini Congress and this year he is master-minding the PSSA Congress. Nothing is too much trouble for Ben and whenever PSSA needs a helping hand Ben is always there to help. PSSA is indebted to people like Ben. Another unsung hero, or heroine, is Pam Smith, our Secretary. Pam, who operates our office from her home, is virtually on duty 24 hours a day and don't forget some of our Executive meetings which go on till 2 or 3 am - Pam is there taking the minutes. Pam is deeply interested in PSSA, for her it is more than a job. We are indeed lucky to have her on our team.

We have had very good entries for honours judging this year and I am looking forward to seeing the successful panels at Welkom. By the way, don't forget to book early for the Congress. There is limited accommodation in the town and if there are many applications for Congress, some are going to be turned away so be warned! Apply early!!

See you in print next month.

Les

INSTANT KODAK

The new Kodak EK4 and EK6 Instant Cameras are now available in South Africa.

Moderately priced at R65 and R85 respectively, these two "newies" from Kodak are tremendous.

At first, the design and two handed operation of the EK Instants perhaps perturbs one. Put it in your hands though and the correct handling feels 'just right' and it snuggles into the right grip like a Hassel.

Asahi Pentax brings you the MX and the ME. The world's smallest, lightest, 35 mm full frame SLR cameras. The days of lugging heavy cameras are over. For here in a light compact design you'll find the kind of advanced technology usually reserved for bigger cameras. Pentax is the first to use Gallium Arsenic Phosphorus Photo Diodes. It's a revolutionary metering system with a response 1000 times faster than the normal CdS metering system. This system is insensitive to infrared rays, has low light level accuracy, and there's no time lag in exposure measurement. Both MX and ME have a new miniature range of lenses, conveniently interchangeable with all Pentax 'K' cameras. The standard lenses range from 40mm. 2.8; 50mm 1.7; 50mm. 1.4; 50mm. 1.2. There's an exciting combination of revolutionary features in each camera. Both have a magic needle loading system, flash synchronisation, self timing to delay shutter release, a silver coated penta prism viewfinder, and can take motorwind. Both feature the built-on Hot Shoe which allows you to use a flash unit without plugging in a cord. Let's take a closer look.

The Pentax MX. The MX has a mass of only 495 grams and is easy to load, easy to wind. It features through the lens exposure from 1/1000 of a second to 1 second, operating on a focal plane shutter. There are eight interchangeable focusing screens, and the world's lowest level of mirror shock. A big range of accessories is available for the MX. From flash units to telephoto lenses. The MX offers a choice of Auto Winder or Motor Drive. The Auto Winder MX, designed exclusively for the MX, allows for all shutter speeds, except B (Bulb). A Light Emitting Diode flashes in the viewfinder for confirmation of correct

shutter speed. The built in Tripod Socket allows Winder MX to be attached to a Tripod. The Winder MX handles up to two frames per second. The Motor Drive MX, also designed exclusively for up to 5 frames per second, allows for Rapid Fire Consecutive Exposures, a choice of power source and remote control. The Standard Back Cover of the Pentax MX is interchangeable with the Bulk Film Magazine. And too, the Dial Data MX Back attaches in an instant, converting your MX into a data camera.

The Pentax ME. This little wonder, even smaller than the MX, is fully electronic and has a mass of only 460 grams. It features automatic through-the-lens exposure from 1/1000 of a second to 8 seconds, operating on an electronic metal bladed shutter. The ME features a built in micro computer. It calculates for you and leaves you free to concentrate on the image. The efficient circuitry of the ME requires only 2 inexpensive 1.5 V batteries (as opposed to 6 volts required by most electronic cameras). A Stabilizer Circuit removes the problem of distracting lights in the viewfinder. A Hold Circuit, also exclusive to the ME, holds the LED in its correct position, even during the movement of the mirror. This further eliminates distraction. A Unique Meter Switch can be turned on, and left on, or turned on at the moment of exposure. The Auto Winder ME allows for function in rapid succession depending on light conditions. Regardless of the speed at which the film is transported, the ME responds every time. This then is the MX and ME. You'll be pleased to hear that not only are they the smallest, lightest SLR cameras around. They're also the best value for money. You'll have no difficulty in recognizing them both, at your camera dealer.

The world's biggest development in SLR cameras is the world's smallest SLR cameras.



The new MX and ME. From Asahi Pentax.

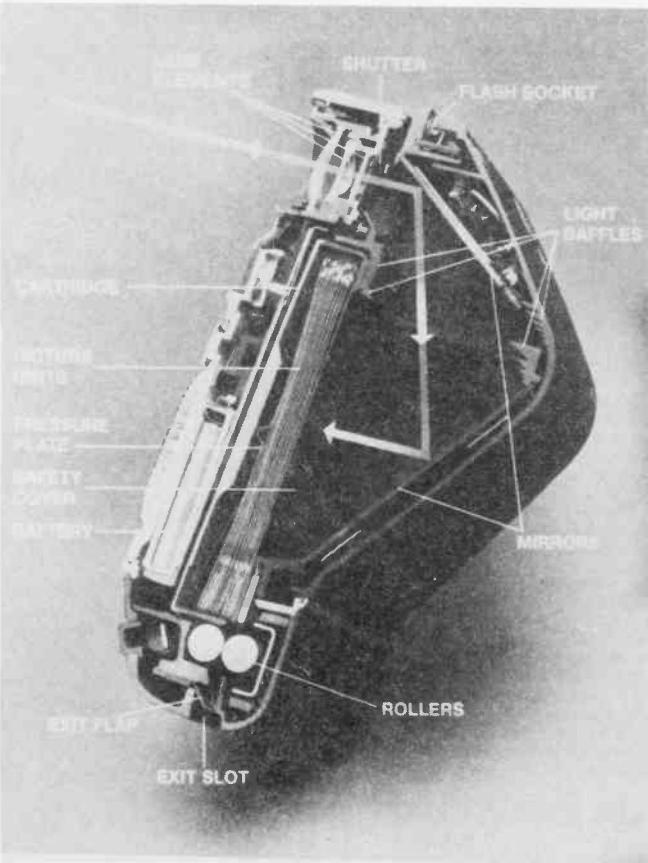


ASAHI PENTAX

For FREE literature write to:
Hampo Trading, P.O. Box 170,
Johannesburg 2000. Tel: 836-4041.

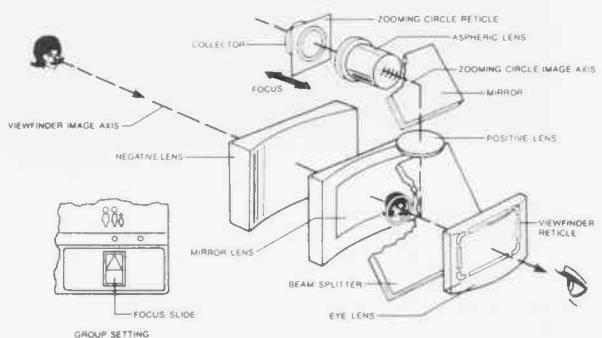
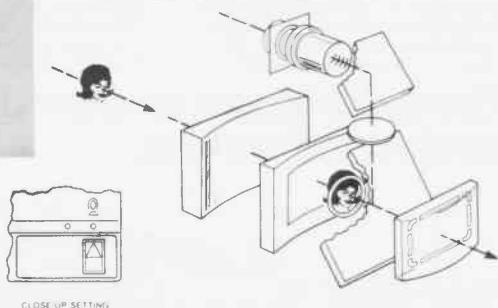
GREY-PHILLIPS, BUNTON, MUNDEL & BLAKE 59676

KODAK "instant"



The word
that's
worth a
thousand
pictures

ZOOMING CIRCLE DISTANCE FINDER



Simply point, focus, compose and shoot. If you are using the EK6, the picture zips out as your fingers leave the trigger. With the lower priced EK4 - minus motor drive - one merely cranks the side handle and the picture emerges manually.

Unique to Kodak is the intriguing easy to use 'zooming circle' distance finder. Operated by sliding a lever on the front of the camera, (which links to and turns the lens for you) the zooming circle is great for quick and accurate focusing.

Both the new cameras have a three element 137 mm f11 coated lens. The lenses have anti-reflection coatings to reduce flare and increase colour saturation.

Incredible though it may seem at the price the EK Instants have electronic shutters with speeds from 1/20 to 1/300 of a second and two apertures, f11 and f16 which are controlled by a minute integrated circuit with silicon photosensor. Both daylight and flash exposures are under the sensor's command.

The familiar 'eight-bulbs-in-one' flipflash modules are used and in this mode both models operate at f11 with automatic focuslinked attenuation of the photo-sensor for correct exposure from 1,2 to 3 meters.

When using the camera in daylight the risk of underexposure is ruled out. Should the available light drop below a 1/20th at f11 a red low-light warning signal appears brightly in the view finder.

For print control the automatic exposure can be overridden with a manual correction level giving a plus or minus one stop factor.

The new Kodak PR10 Instant Print film used comes in cartridge packs of ten. Another distinct advantage here, its as easy to load as an Instamatic. No fussy winding or threading, simply open the door at the bottom of the camera, pop the cartridge in and away you go.

The film at around R8 a pack may be considered expensive but don't forget this cuts out delays, errors, driving to and from and obviating parking hassles at your local chemist or processing house. And best of all,

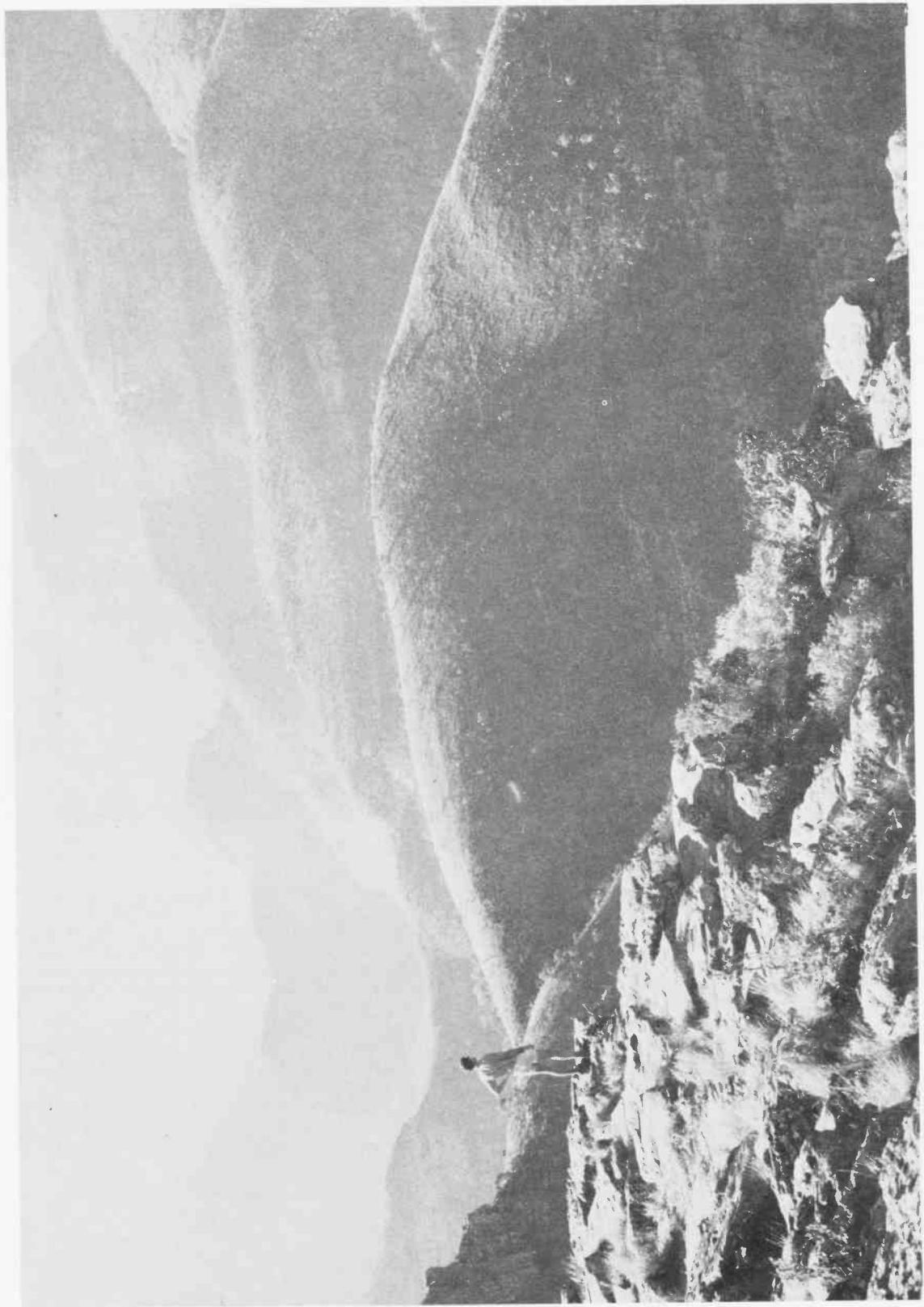
you have your picture now, within moments of its taking. For those who might worry about the lack of negatives, the instruction book leads us to believe that your 'instant' shots can in fact be duplicated or enlarged.

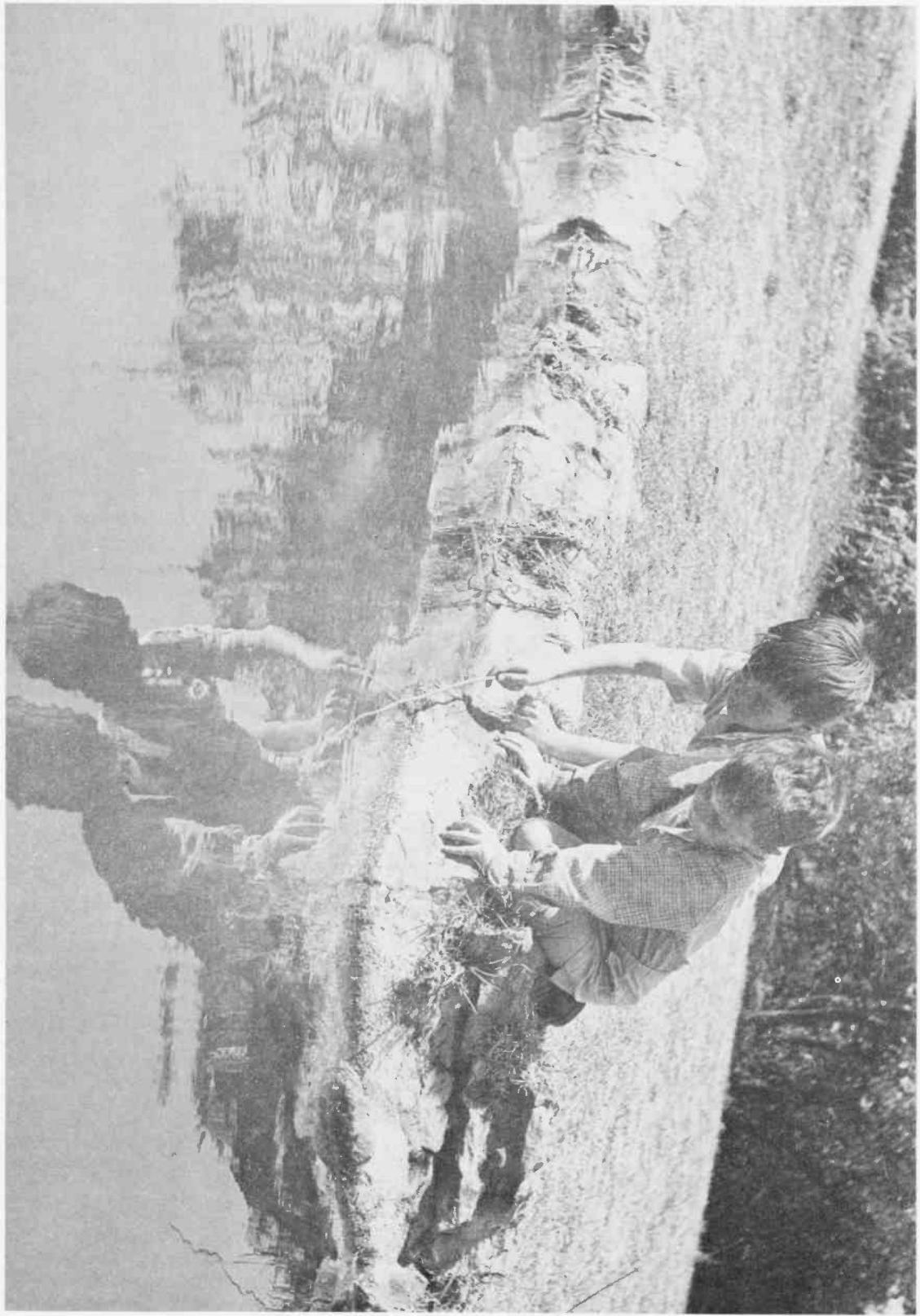
The film itself is a major breakthrough in photo chemistry, and in subsequent issues we will have the technical story of this miracle for you. Basically, the film is exposed through the back of the picture and the image forms under a very high quality scratch proof thumbprint proof "satinluxe" finish. Your picture cannot be marred, smudged or damaged during or after development!

To describe the colour obtained from the PR10 film is something else. Kodak are to be enthusiastically congratulated for the first ever 'hi-fi' colour film! Provided the instructions are followed, the colour rendering is so good it almost looks better than the original. This is no mean claim we realise, so take a walk to a Kodak dealer and see for yourself the fidelity of PR10.

Who would want such a camera when they already have a bagful of Pentaxes, Yashicas, Minoltas, Canons and so on? We reckon anyone who picks one up and uses it will! You are immediately hooked by its convenience, speed, ease and brilliant colour. Its uses even to a keen amateur or pro are manifold, a quick on a fashion shot layout or portrait set up. Immediate pix for those departing relatives or Uncle John getting his trophy we could go on and on. To say the least, its a very welcome addition to any photographers bag and a continued delight for the whole family.

In future issues we'll give you more details on this magic box story and a report on its performance under varying conditions. Till then, if its worth shooting in a hurry we recommend you shoot it "Instantly"!





School photography progresses!

On Friday, 3 June 1977, the 5th Annual Pretoria High Schools Photographic Competition was judged. The aim of this competition is to promote photography amongst the younger generation, and it is encouraging to see the high standard of work achieved by these enthusiastic - authors. I was going to say boys but when you see the results you will realise why this would be wrong.

- 1st - St Alban's College
- 2nd - Afrikaanse Hoër Seunskool
- 3rd - St Mary's Diocesan School for Girls

In all there were seven schools which took part. As this was a regional competition it qualified for a PSSA Bronze Medal which was awarded to the winning school. The organisers are most grateful to PSSA for making this medal available. The winning print was that of a pupil from Christian Brothers College, while the winning slide came from St Alban's College.

Detlef Basel.

GLASS or without?

The person who dreamed up the requirement that slides entered in Salons be entered in glass mounts obviously did not live in Durban, or anywhere on our East Coast for that matter! The basic and BIGGEST problem is the humidity! Imagine trying to clean two pieces of glass, a minute 35 mm piece of film, and then sandwich them together in the middle of summer without moisture creeping in. Impossible, I tell you!

Where then is the advantage in 'protecting' your transparency in this way? To my mind it is non-existent as many has been the time when my carefully prepared entry is returned to me after a Salon complete with moisture which I would have sworn was not there when it was sent

off. One particular slide which gathered a few COMs on its travels is now permanently stuck to the glass and I fear to remove it. If your entry should return minus moisture then the odds are still pretty high that there is a veritable carpet of dust trapped inside. Where this comes from is anybody's guess.

A few years ago our club dispensed with this requirement and in all this time NOT ONE SINGLE entry has come to grief or had even so much as a fingerprint mar it! After all in any club, and more especially in a well organised Salon, the chance of some clot sticking his finger on your work is very low. The chance of damage through the glass being damaged by some stamp-happy postal worker, or even from being dropped while being sorted, is far higher. I recently helped with the 4th National Vivitar Wildlife Salon here in Durban and from some 2 000 odd entries only 2 had any damage .. they arrived with their glass smashed!!

I agree that the ban on cardboard mounts should remain in existence, they are a confounded nuisance tending to project two at a time but surely the requirements could be modified to read: Slides must be mounted in sturdy plastic mounts. Cardboard mounts will be rejected.

Have a good look at the next slide series (oops, Diaporama) you hire from PSSA. Is it clean?? Those marks and dust you see are, I guarantee, inside those pieces of glass 'protecting' it!!

No, South African photographers, it is time we came out of the ox wagon age and drew up sensible rules to allow for our climatic conditions. I can foresee our Salons attracting far greater entries (especially from us humidity-bound coast dwellers) when this rule is revised.

Ann Passmore - Durban Camera Club

Ann, many thanks indeed for this article. I say hear, hear! Oh the frustration of removing a spot of moisture for ten minutes only to find its a newton ring!! (guess who buys cheap mounts). Non glass mounts are easier and cheaper and until some

genius comes up with a new type of no dust anti-static indestructible fibreglass or something, I'm with you!

What say you, gentle reader? - ED.

ISLA sé.....

Geagte mede-fotograwe,

Eintlik is ek nie iemand wat my graag na pen en papier wend om te kla nie, want daar is te veel van dié tipe leesstof in die daaglikse tydskrifte en koerante; ongelukkig is daar 'n "klippie" in my skoen, en al manier om van die "klip" ontslae te raak, is deur middel van pen en papier. Dit sal ook interessant wees om ons ander mede-fotograwe se menings hieroor te hoor en dit gepubliseer te sien.

Onlangs het ek van my werk na 'n Salon gestuur en onder andere was daar ook 'n Diaporama (skyfie-reeks). Soos met alle Salonne verwag ons dat die regverdig beoordeel word daar dit vir ons ook 'n maatstaf gee waaraan ons ons wek kan meet. Ongelukkig moes ek toe verneem dat die beoordeeling van die Diaporamas nie gedoen is soos bepaal in die inskrywingsvorms nie. Want, aangesien net twee persone geskik was om die beoordeeling te doen, word al 5 die beoordeelaars ingespan om ons werk te beoordeel. Watter waarde het die tipe beoordeeling dan werklik vir 'n deelnemer aan 'n Salon? Kan 'n inskryweraar volgens hierdie metode ooit leer om sy of haar werk na waarde te skat - as 'n inskrywing aanvaar word - want is daardie aanvaarding dan regtig iets om op trots te wees? Of moet ons as fotograwe maar altyd stil bly al dink ons dat die beoordeelaars nie bevoeg vir 'n sekere afdeling is nie? Nog 'n puntjie wat my hinder - moet 'n mens dan nou werklik jou werk terughou as jou vrou, man, of ander familie-lid een van die beoordeelaars is? So 'n persoon is nie die enigste beoordeelaar nie, en buitendien, die ander twee kan teen hom stem. As beoordeelaar moet daardie persoon objektief staan, en daar sal sekerlik nie 'n egskeiding volg as sy die naasbestaande se

werk afkeur nie!

Hieruit lei ek af dat daar 'n element van wantroue bestaan en in sekere opsigte, 'n groot mate van kleinheid - kan ons as fotograwe wat 'n aangename stokperdjie beoefen, dit werklik bekostig om so op te tree? Het dit dan ook nie tyd geword dat meer aandag aan beoordeelaars gegee moet word nie, en dat die keuse van beoordeelaars by Salonne met meer oorleg gedoen en gekontroleer moet word. Dit het hoegenaamd geen betekenis vir enige inskryweraar as sy of haar werk deur onbevoegde persone beoordeel word nie. Dit is van baie meer waarde as daardie persone wat dit beoordeel, werklike kennis van die onderwerp het.

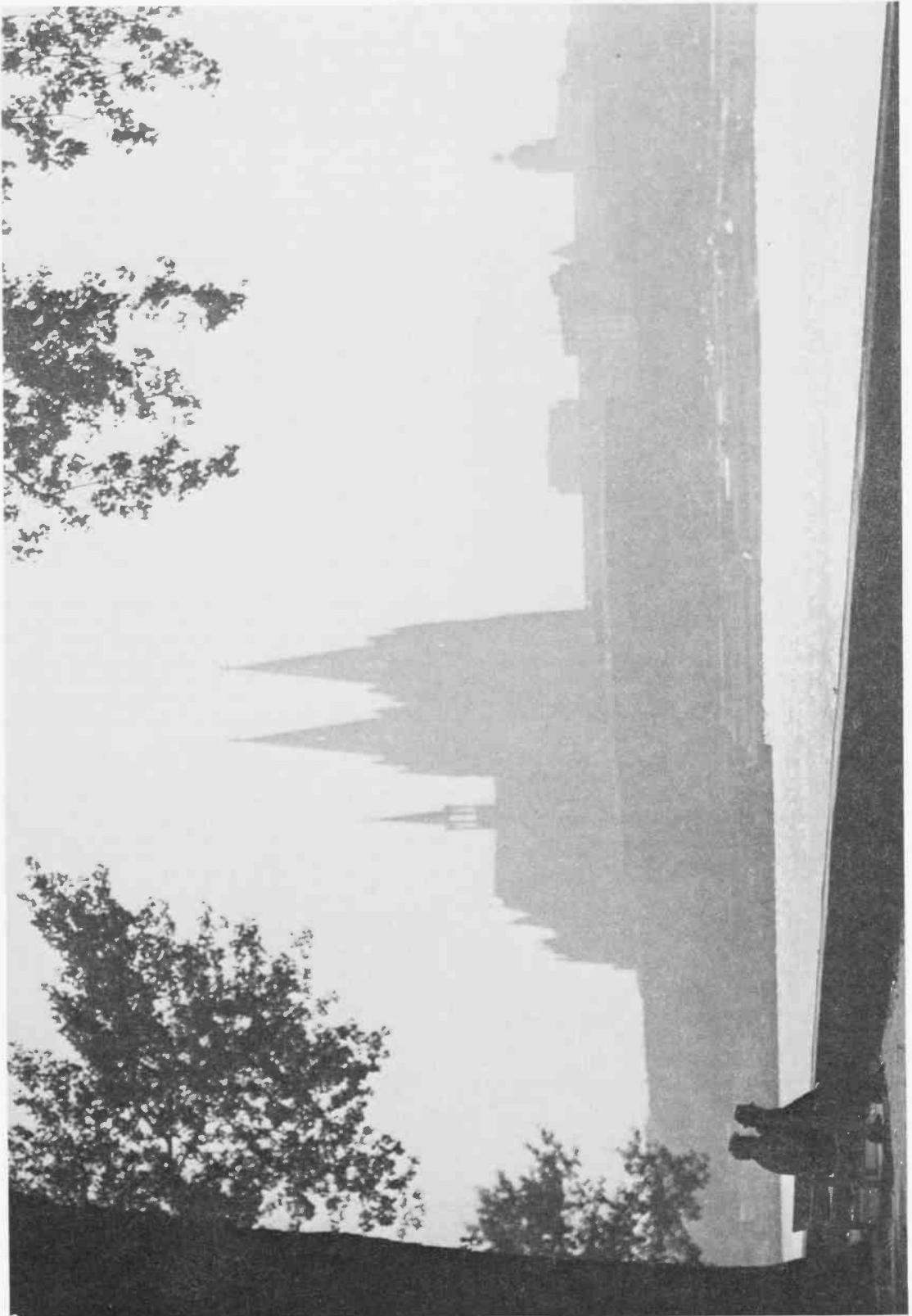
By Salonne en by kompetisies, moet ten minste twee van die beoordeelaars werklike praktiese kennis van die onderwerp hê, en die ander beoordeelaar kan 'n persoon wees wat goeie kennis oor die algemene fotografiese toepassing het. Op hierdie wyse sal hy ook die geleentheid kry om van ander onderwerpe meer te leer. Almal moet leer en aangesien fotografie so vinnig ontwikkel en die standarde verander, bly beoordeeling 'n moeilike taak. Maar, ek voel dat ons die beoordeelaars en hulle kennis, beter moet benut. Dit help nie om hulle te misbruik in afdelings waarvan hulle geen kennis dra nie.

Miskien sal dit veel langer neem om Salon-inskrywings te beoordeel as dit in kleiner afdelings ge-groepeer moet word, maar aan die anderkant, is ek sekere dat die beoordeelaars dit meet sal geniet. Die inskrywenaars sal ook meer gelukkig voel as hulle werk aanvaar óf weggewys word - want dan weet jy dit is na waarde beoordeel en kan jy as fotograaf 'n waardevolle wenner of verloorder wees.

Lekker kliek ... sien julle by die volgende Salon ... net nie by dié een nie.

Isla Erasmus
Shutterbugs Foto Klub
Vanderbijlpark





MPD NEWS

Very little has been happening in MPD during the first half of 1977. No films were submitted for comment and very little of the other services offered have been used during the past 30 months.

The Film Library has not been too busy and the only film that is constantly moving is "Cine Titling". We have negotiated with Kodak and they have made available on one reel the following 16 mm. optical sound films:

Basic Lighting
Continuity I
Continuity II
Camera Handling
Reading an exposure meter.

This reel runs for about 30 minutes and is a must for all Cine Clubs. It is available directly from:

Mrs C Polden
Koday SA (Pty) Ltd
PO Box 735
Cape Town
8000

There is a big need for films on film-making and we have obtained from Canada 7 Cineducation Super 8 films which can now be hired from this Division at R5. The subject matter includes: Fades, Dissolves, Superimpositions, Varied filming speeds, Angles, Filters, Lens attachments, Varied focal lengths, Depth of Field, Panning, Zooming, Colours, Reflectors, Diffusers, Backlighting. The films are on one reel, Super 8 Magnetic Sound and run for 23½ minutes. A Teacher's Manual is included.

The MPD Recorded Lectures are becoming popular. We recently received an additional five lectures from the Institute of Amateur Cinematographers in the UK. These are on cassette and are on hire from the MPD Film Library:

- MPDRL 4 - Music for Films by J Leslie Rodgers FACI
- MPDRL 5 - Film Anatomy by Ralph Bayne FACI
- MPDRL 6 - Commentary for your Films by J Leslie Rodgers FACI
- MPDRL 7 - Group Filming by Alan Sidi FACI
- MPDRL 8 - At ease with Scriptwriting by Brian Dunckley

These are designed as program fillers running for up to an hour and are very educational. Individual PSSA members are allowed to hire them for listening to at home.

The recent West Rand Exhibition of Photography brought back a national group competition, which has satisfied a long felt need. I hope this encourages group films as I don't think there are many other ways to learn film-making.

A Mood Music Library was donated to MPD towards the end of 1976. The catalogue is available from MPD at R1,00. Music can be supplied on ½" tape at any speed up to 7½" per sec. as well as cassette recorded with Dolby System on Normal, FeCr or Cr02 tape. The records will not be loaned out for obvious reasons. Music will be supplied at R1 per cut plus cost of tape unless tape is supplied. Cuts vary in length from a few seconds to several minutes.

The Canon SA Ten Best Competition is well under way and 12 000 entry forms for the Ten Best and second South African National Amateur Film Festival will be posted soon. If you do not receive an entry form in the post and would like one, please write to this division. Three Super 8 cameras, two movie lights and a number of tape splicers have been donated as prizes by H Platow & Co and a Super 8 Stripe-O-Matic magnetic striper has been donated by Mr Eddie Matthews, the manufacturer.

Finally, I have a plea for anybody interested in MPD matters to come and join me on the MPD Committee as I will not always be here and I need somebody to take over from me soon.

Andre F du Toit APSSA
Chairman - MPD

SALON SCENE

SOUTH AFRICAN INTERNATIONAL CIRCUIT

37th South - CO Birch, PO Box 68998,
African Bryanston 2021
Closing 3.9.77
Final posting 24.10.77

Cape of - Ted Dickinson FPSSA ARPS
Good Hope AIIIP, PO Box 2431, Cape
Town 8000
Closing March 1978

Durban - Eric Norman, PO Box 1594
Durban 4000
Closing June 1978

25th Wits - No details yet
Closing September 1978

SOUTH AFRICAN NATIONAL CIRCUIT

Bloemfontein - Hans Korrubel, c/o
Bloemfontein Camera
Club, PO Box 2076,
Bloemfontein 9300
Closing 16.5.77

Vanderbijlpark - Shutterbugs Photo
Club, PO Box 813,
Vanderbijlpark 1900
Closing 26.7.77
Final posting 31.8.77

Welkom - Ben Mulder, PO Box 14, Welkom
9460
Closing 7.9.77
Final posting 4.11.77

West Rand - early in 1978

Cape of Good Hope - National (Slide
Series) Diaporama, Ted Dickinson
FPSSA ARPS AIIIP, PO Box 2431,
Cape Town 8000
Closing March 1978

FUJI = AFO!

CONGRATULATIONS AFO!!

Gasheerklub en wenners van die Fuji
Eindrondte.

Die kompetisie is deur min of meer 90
mense bygewoon onder wie Mnr Les
Luckhoff, President van die FVSA,
Mnr Mike Smith and Mev Pam Smith,
Mnr Herman Bos (Edenvale Photographic
Club), Mnr Herman Staal (Windhoek
Kameraklublid) Mnre C Miny, B Harmse
en M Page (van Evander-Kameraklub),
Mnr & Mev Trevor Smith (verteenwoor-
diger van Photo Agencies (Pty) Ltd)
en natuurlik verskeie lede van die
Pretoria klubs.

Die FVSA Bronsmedalje wat toegeken
is vir die beste skyfie van die
kompetisie is gewen deur Mnr Kobus
Smit ook van die Afrikaans Fotogra-
fiese Organisasie. Die oorhandiging
aan hom is gedoen deur die FVSA
se President, Les Luckhoff, wat ook
die bedankings waargeneem het.



Hierbo verskyn (links) Mnr Trevor
Smith van Photo Agencies tydens die
oorhandiging van die trofee aan
Frans Groenewald APSSA, die Voorsitter
van AFO.

Die Fuji-Interklub was 'n lang
stryd en vir AFO sê ons mooi skoot
kêrels!

Ons wil ook dankie sê aan die AFO
Voorsitter, Mnr Groenewald, wat
die inligting en fotos aan ons
gestuur het.

The grateful thanks of PSSA go to
Edenvale Photographic Club, and
especially to Herman Bos, for
organising this competition. This
project took all of two years and
Herman had many problems to sort out
along the way, records to keep and
countless numbers of phone calls
to make. Many thanks, Herman, we
know that at times you felt like
pulling your hair out in frustration.
We do hope that the next time this
competition is held, more of the
bigger clubs will support it and
enter.



DIAPORAMA NEWS

1. First of all I would like to remind Clubs and Regions about the closing date of the PSSA Annual Diaporama Competition, which is creeping up on us, the 3rd September 1977!

There seems to be some confusion amongst some Clubs that they must use two projectors, and some don't have this facility. This is wrong, as you can still do it on one projector only. The only important point which must be adhered to, is to work on the cue sheet and mark the slides according to the International rules. In this way, we will be able to project your sequence on two projectors with the dissolve. It is also not necessary to have the tape impulsed, and it can be either reel or cassette tapes, with a maximum of 10 minutes. Another point to keep in mind is that this is not a Salon, and is for Club and Regional entries only, with a minimum of three authors or co-workers.

2. Members would also be advised that to learn more of this medium, the book by Ray Beaumont-Craggs "Slide Tape and Dual Projection" (Focal Press) is an excellent reference. It explains the basic principles, equipment used and practical hints on how to use it. Furthermore, it includes advice on taking photographs in colour, making titles, editing, using a tape recorder, acoustics, preparing the commentary, etc. It retails at about R12,50. If members are interested and we get an order of more than 10 copies, I am sure we will be able to get a discount of more than 20% on this. Members interested should send me their names and I will let them know. I think that this is a must for all members and Clubs interested in Diaporamas. Don't you think that this would be an excellent award at your Club for the members participating in a competition?

3. I trust that committee members of the Honours and Awards, Salons, Clubs, Salon Co-ordinator, and everybody concerned, reads this very

carefully:

In the old days, we used to have on our rules of Salons etc, that in the series section, the tape must be reel to reel. It must be pulsed etc. (Even with one projector this did not work out, as all synchronizers were not the same!) And today, you can hardly find a decent reel to reel tape recorder unless you are prepared to spend a few hundred Rand. For far less, you can buy a cassette, amplifier, and two speakers. Now is the time to consider changing the rule to "It can be either reel or cassette tape, accompanied by the accepted cue sheet of International standard". (It need not always be synchronized as all electronic equipment does not match). If a Club has a Salon they must be able to at least borrow a cassette recorder. Why must we force people to go out and buy an expensive reel recorder? If the author possesses both types of recorders, it would be far better to dub his recording onto the cassette and send that, keeping his original. Try not to send the original tape to any competition, far better to send a copy as mistakes can happen and your hard work might be erased.

I am sure that this will give your Committee something to discuss and the sooner we can standardize on our method of entries, the more fair we can be to the screening of all entries and the authors who have done all the hard work.

4. During my visits and lectures to various Clubs and Regions, I promised them that I would let them have the information of the correct illumination of the projector on the screen. At last I have got down to do it, but seeing it will take time and expense to communicate with every one, I trust they have enough interest to read this news in "Image". After all, this is our communication media, and let us make use of it.

The correct way to check your projection screen with your exposure meter, does not only apply to Diaporamas, but to all projection of slides and should be another Salon and Club rule!

This hint is supplied by Leitz, and is as follows:

CHECK YOUR PROJECTION SCREEN WITH YOUR EXPOSURE METER:

You can indeed determine the correct brightness of your projection screen with an ordinary exposure meter. To do this, focus a slide on the screen for the desired projection size. Remove the slide from the magazine, (with the PRADOVIT-COLOR and some others insert an empty slide frame in the projection beam) and measure the light incident on the screen with your exposure meter set at 18 DIN - 50 ASA. If it indicates f2.8 - 4 for the shutter speed of 1/30 sec, brightness will be exactly right. If the reading is lower, move the projector a little closer to the screen and vice versa. (Sticklers for accuracy will want to know that for an illuminated area of 1,5 sq. m the intensity of illumination should be 130 - 150 lux).

I am sure that if this rule is adhered to at all Salons and Clubs, there will be no complaints from members claiming that their slides were not properly projected.

5. As our Editor pleads for articles and information, I must now follow in his footsteps and plead or beg for your co-operation for this news bulletin. What about some ideas from our members who have done sequences for some time? If we don't have the news forthcoming from them, it might help to spell out their names in this bulletin. The idea is to have a quarterly Diaporama News in its own cover, but when all the news is from one source only it does not warrant the expense of a separate newssheet. So let's hear from you. And while you are busy writing those letters and articles, this Division urgently needs Diaporama Managers in all Regions, except East Rand, West Rand and Vaal Regions. Volunteers must be willing to do the job as we would not like to have to tell anybody to do it.

6. For those interested Clubs and individual members, the Purlock Duo Fade, is now manufactured under licence locally and will soon be available to you through this Division at a cost less than the landed price when imported. Price and date will be announced in a circular very soon. This Duo Fade system, for those who don't know it, is ideal for any two projectors (of

different makes) as long as the lenses are the same focal length, and slides are changed by remote control. It has no electronics that can go haywire on you during a show.

7. A reminder about the PSSA Annual Diaporama Competition. Entry forms are not being posted off left, right and centre, but only to Clubs and Regions applying for them, either by phone, person or letter. The address is : PSSA Diaporama Division, PO Box 623, Vanderbijlpark 1900. Phone (016) 333980 (business hours only). PSSA has awarded two silver medals to the competition, one for the best Regional entry and one for the best Club entry. Apart from these and the floating trophies, the winner of each section will receive one copy of "Slide-Tape and Dual Projection" with the compliments of Peterhouse and the Diaporama Division and there will also be a copy for each of the runners-up.

Well, we can't use up all the space in "Image", otherwise the Editor might start with his scissors.

Rudi Erasmus
Chairman - Diaporama
Division

Do you have your copy?

It has come to my attention that some members do not have a copy of the PSSA Memorandum and Articles of Association, commonly known as The Constitution. Even some Directors do not have a copy!!! (Louis, you should have yours by now). If you would like a copy please phone or write to me.

So far, only one member has advised me that he would like his telephone number to appear in next year's Directory. I know there is still a lot of time but do advise me as soon as possible if your number should appear.

NEW MEMBERS

The new financial year started on 1 July 1977 and with it we have a dozen new members. We welcome them all and hope they are happily associated with PSSA for many years to come.

Mr GO Williams Johannesburg	Mr MJ Gottesman United States
Mr JRM Lennon Johannesburg	Mr VJ van Nus Florida
Mr J Kotze Johannesburg	Mr PJA van den Bergh
Mr AJ Thomas Johannesburg	Benoni
Eshowe Photographic Club	Mr TH Dobson Benoni
Mnr PHH Fick Kroonstad	Mr JB Pretorius Johannesburg
Mr WJ Burger Vereeniging	Kempton Park Camera Club

IMPALA TROPHY

Here's news of a great new PSSA project for FULL MEMBERS ONLY. The Impala Trophy (a carved wooden plaque) will be an outright annual award for the full PSSA member who has accumulated the highest salon points throughout the year. This applies naturally only to Salons either National or International under PSSA patronage.

Salon Directors must ensure that a copy of their catalogue is sent to us at Box 2007, Johannesburg. (Please remember to send a copy to Barrie Wilkins too!!) This is vital, for it is from these catalogues that the points log will be compiled.

The trophies will be awarded annually at Congress and they are one-time only awards, not floating trophies.

Points will be accredited as follows:

Acceptance - 1 point

Certificate of Merit - 2 points

Section winner - 3 points

The logs will be published periodically so members will be able to see how they are doing.

Judges too will not be left out and will be awarded points for their judging of a Salon based on the average points they have achieved on other Salons during the current year of the Salon for which they have been appointed to judge.

The starting point of the 'year' for the trophy will be the first closing date after PSSA's new financial year begins, ie 1 July each year and the year will end and the winners established on 30 June each year.

There will be winners for each section eg Wildlife, Contemporary, Pictorial, Open etc.

We must stress that this new scheme is meant as an extra service for our FULL MEMBERS ONLY. Affiliate members and non-PSSA members are not eligible.

So get busy and enter all possible Salons and start accumulating points.

**NB! ONE TROPHY ONLY FOR EACH MEDIUM
(FIRST SALON FOR POINTS IS v.d. BIJLPARK)**

A HELPING HAND

To do all in one's power to further the interests and activities of photographers and photography, that's the aim of game.

These objectives are obviously clear in the mind of PSSA Director, Graeme England who is presently presenting a series of lectures and instruction in the form of a seminar at Wits University.

The course - on photography and how to do it naturally - has been extremely well attended. In fact we believe the response was such that it was 'oversubscribed' as it were with latecomers finding that it was fully booked.

Well done indeed, Graeme!



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I/We hereby apply for membership of P.S.S.A. as a member,
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fee: Full members of P.S.S.A., Joint members (i.e. wives of members), Honorary members
and Junior members.

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Applications for membership received prior to 31 December of any year are calculated on a
full years subscription. Applications for membership received after 31 December of any year
are calculated on 50 per cent of a years subscription.